

## Foreword

Addressing a breadth of topics – from the censorship of Lithuanian plays under czarist rule to Soviet-era children’s literature – the articles in this issue explore vast chronological fields, plural methodologies, and diverse genres in a way that has universal appeal and reflects a proliferation of research interests.

Ramunė Bleizgienė’s review of research in the revitalized humanities field of emotions and emotionology, which opens the “Articles” section, is likely to have practical applications for future Lithuanian literary studies. Birutė Avižinienė’s research internship at the Saint Peterburg State Theatre Library has allowed her to identify particularities in the censorship of Lithuanian plays in the years 1896–1917, thus enriching theatre history with new material.

Sigitas Geda’s oeuvre and person continue to draw the focused attention of literary scholarship. Here Rimantas Kmita discusses the poet’s rebellious personality, while Paulius Jevsejevas offers a semiotic analysis of idiolect in Geda’s first book of poetry, *Pėdos* (Footprints, 1966).

Unpacking the general question of literary canon and discussing its crisis in the West, Taisija Laukkonen is especially interested in the specific question of the post-Soviet canon, the role of minority literatures within it, and why the Lithuanian literary canon accords minority literatures such modest representation.

The post-war exodus is touched on in several texts. Rita Tūtlytė takes an innovative approach to examining Marius Katiliškis’s writing, applying subtle analysis and thorough contextualization to present his monistic worldview, and thus helping to explain the mystery of that writer’s appeal. Pulled from the archival shadows for the first time, three articles by Jonas Aistis appear in the “Publications” section; probably written during the Second World War, they have been carefully edited and are introduced by Manfredas Žvirgždas. In “Reviews”, Imelda Vedrickaitė, an expert on émigré writer Algirdas Landsbergis, reviews a book devoted to the repatriated novelist and playwright’s archives.

We also have some happy news: *Colloquia*, which has existed as a journal for close to a decade, for the first time presents an article dedicated to children’s literature. Loreta Jakonytė studies representations of family relations in Soviet Lithuania post-war children’s books and asks how these models were profoundly influenced by the dogma of socialist realist aesthetics. Historian Aurimas Švedas

reviews a book of interviews with cultural figures of the Soviet period, drawing our attention to broader discussions about the meaning of oral history and the complex stances of individuals constrained by the system, in this way according the tome *Nevienareikšmės situacijos* (Ambiguous situations) additional depth. Together with Kmita's above-mentioned article about Sigitas Geda, these three publications about the Soviet era further problematize a contradictory period and draw our attention to its ambiguities and contradictions.

Gediminas Mikelaitis's review of Dalia Čiočytė's substantial monograph *Literatūros teologija* (Literary Theology) reorients us away from the dramatic and sometimes ridiculous grimaces of Soviet times to eternal Christian truths and their literary reflections.

In Dainius Vaitiekūnas's conversation with American narratologist Gerald Prince, who visited Vilnius in the fall of 2014, we learn about that "science of narration", about the characteristics and forms of narrative. That scholar makes a suggestion that is pleasant to *homo sapiens'* ears – that the ability to tell a story was probably the source of human evolutionary preeminence. The enigma at the centre of this issue of *Colloquia* is the question of how its authors have succeeded in weaving their own scholarly narratives.

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